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## PROFESSOR HUGO RIEMANN'S NEW BOOK ON MUSICAL COMPOSITION.

BY PROFESSOR F. NIECKS.

HERE are many ways of writing reviews, most of them bad. Exceptions apart, reviewers may be divided into: those who criticise without reading or without reading carefully what they criticise; those who treat authors as masters treat schoolboys; those who, when they differ from the author, straightway conclude that he must be wrong; those who, under the pretext of discussing another man's views, air their own; and those who fasten on a few details—a misprint, a wrong date, a questionable judgment—and pass over the main matter. I intend to avoid all these straying ways, and shall endeavour to keep to the straight path of duty, and describe and characterize the contents of the book before us. In fact, to fail in doing this is an injustice both to author and reader.

The title of Professor Riemann's work is *Grosse Kompositionsléhre* (Great School of Composition), and the sub-title of the first volume, the only one as yet published (by W. Spemann, of Berlin and Stuttgart), "The Homophous Style" (Melody and Harmony). The second volume, which completes the work, will deal with the polyphous style. Books bearing the same or a similar title consist, as a rule, of separate treatises on harmony, counterpoint, imitation, canon and fugue, form, and instrumentation, perhaps also one on melody—for instance, Koch's, Reicha's, Marx's, André's, Eslava's, Lobe's, and Reissmann's. These parts of a whole are, indeed, as distinct as the independent treatises by Prout, Jadassohn, and others, which are without a common title, although in the aggregate they form a complete system of instruction in composition. Professor Riemann differs from the writers mentioned by me in that he takes a knowledge of harmony and counterpoint for granted, and devotes himself entirely to composition proper, that is, to the fashioning of the expression of musical thought, to what is generally called form. The aim of the author cannot be better described than by calling his

work a guide to practical composition. He distributes the subject matter of the first volume into two books, subdivided into eight chapters. The first book, entitled "School of Melody," deals in its four chapters respectively with the foundations (musical expression, scales, harmony, tonality, etc.), the spinning-out of motives into periods, the internal structural modifications by insertions and elisions, and the manner of varying the melody; and the second book, entitled "Applied Harmony," deals in its four chapters respectively with the accompanying harmony, the song, the plain choral style, and thematic work in the larger forms of instrumental music.

Professor Riemann's *Kompositionsléhre* is a book brimful of original thought and interesting examples. It impresses one as a brilliant improvisation of a master inspired by a life of theoretical inquiry and practical experience, in short, as an improvisation of a full and powerful mind. The impression of an improvisation arises from the way in which the author dwells on some matters, and slurs over or omits others, just as, it would seem, the momentary individual interest prompts him. There are two conditions that not a little affect the nature of our author's works—the rate at which he produces and his tendency, a very natural one, to propagate his favourite theories. Apart from these drawbacks, it would be difficult to find a man better equipped for the task of writing a school of composition. Not only has he investigated and discussed in special publications every branch of the art of composition (harmony, counterpoint, rhythm, melody, etc.), written a treatise on the whole subject (Catechism of Composition), edited Marx's famous four-volumed work, and obtained a firm grasp of music in all its phases and departments by his encyclopaedic and historical labours; but he has also made the subject his own by practical cultivation, by composing himself, and by teaching composition.

Now we must proceed to particulars. First, let us see what our author's views are with regard to the method of teaching composition. He thinks that the school can do, and ought to do, two things for genius—make it aware of its power, and ac-

quainted with the achievements of others. The latter, however, is to be obtained not through books, but through diligent hearing, by which, even without theoretical instruction, the musical intelligence may be greatly furthered. The reading of scores should be left for the later stages of development, when it can, to some extent, serve as a substitute for the real hearing of sounding music. But if the hearing of music can do much, the methodic teaching of the construction of musical works can easily and quickly increase the gain derivable from hearing, and its substitute, reading. In short, the task of the theory of composition—the beautiful task, as the author rightly calls it—is to lead the students of talent to the consciousness of their power and facilitate their handling of the means of presentation acquired in the course of centuries, and thus, by communicating to them in appropriate progressive order this knowledge, fitting them so much the sooner for the solution of the higher tasks of the art. "Every advance in theoretical knowledge is calculated to inform, as it were, the composer in a few words of what otherwise he could discover only by means of hearing and comparing a great number of art-works and at a considerable cost of time. . . . As soon as the musician begins to form, his whole soul ought to be in his work, be the task ever so trifling. But that he can only do if he expresses his own feeling even in the smallest attempts at composition. He who does not write with his heart's blood should let composition alone. Therefore, contrapuntal exercises, as most theoretical treatises prescribe them, exercises on harmonically and rhythmically expressionless, nay, senseless, *cantus firmi* are out and out reprehensible, because deadly to the imagination and inimical to art. . . . The leading object throughout is to guide the student in a practical way to independent invention, and consequently the principal part is played by model examples that are explained and intended to give the impulse to similar formations, and not by given parts (*cantus firmi*) that are to be worked out, as is usual in the study of harmony and counterpoint. What reason can be found for postponing independent attempts at composition until long years of study of harmony, counterpoint, and canon and fugue, have been gone through (the customary course at the present day music schools)? It is a notorious fact that all composers compose before applying themselves to theoretical studies."

To these extracts from the introduction some others have to be added from the body of the work. "The slavish imitation of the works of the great masters seriously recommended by Carl Czerny in his School of Composition has not justified itself. Czerny's own compositions have not survived their author. It is true that the most thorough study of masterpieces has to be again and again urgently recommended, as nothing else is able to fertilize the artistic imagination in the same way. Analysis is and remains the best part of the study of composition; not, however, for the purpose of copying and mechanical imitation, but in order to penetrate into the wealth of the world of ideas of the great masters, and to open up to the pupil's own creative activity wider and wider spheres, and continuously to increase his freedom of movement. . . . It is of importance that the pupil should allow his imagination to work normally, and not interrupt

prematurely the growth of musical ideas with arbitrary interferences of the reasoning faculty. The latter are in their place in the later stages of the study of composition, when an enlightened criticism and a refined feeling of style may more and more interfere, and in correcting proceed from the natural to the 'choice.' As long as the production has not attained to a very high degree of ease and sureness in the mastery of the normal, such interferences may do a great deal of harm. Once more, the musician should compose not on paper, not at the pianoforte, but in the tonal imagination excited to the point of actual hearing. It must sing and sound within as if heart and brain would burst; and if the young composer were to surprise himself groaning and snorting, or singing with ever so bad a voice, or whistling—so much the better. Only when the whole man is in it, a whole can be the outcome."

Teachers not ossified by training and habit will in the main agree with Professor Riemann's views as shown in the above quotations, and applaud his protest against a purely mechanical drilling, his call for the stimulation of self-activity, and his suggestions towards an improved method. Nevertheless, the statement of his views is not without exaggerations. No doubt, it is inexcusably foolish to keep pupils to the working-out of figured basses and given melodies, and to leave dormant, nay, even stifle, their imagination. But, on the other hand, given melodies and the use they are put to do not deserve all the contempt the author heaps on them. It is their exclusive or excessive use that should be condemned. A certain amount of this kind of work is even beneficial. Something may also be said for the imitation of masterpieces. If a teacher tells a pupil to examine a song, a short pianoforte piece, a rondo, or a first sonata-movement, or several specimens of one of the kinds, and then to write a composition constructed somewhat on the same lines, the master's advice is not bad, and the disciple's labour not lost. That Czerny's compositions did not survive him proves nothing. They would also have been forgotten if he had had the advantage of Professor Riemann's method. However, reformers are prone to exaggerate. We had an instance of it in this island not long ago, when some ardent spirits were ready to fling figured basses to the dogs, because teachers of harmony neglected the harmonization of melodies. Both Professor Riemann and the last-mentioned reformers seem to ignore a large class of students—in fact, by far the largest class—the students without genius, and with little or no talent. Many students without a creative imagination ought to learn the mechanism of composition, and many students with a weak tonal memory and undeveloped ears ought to get a notion of harmony. Now, it must be evident that in the case of the unimaginative and the earless a method will be required in which given melodies, figured basses, and similar devices, play a more important part than in the case of the more happily endowed. They are crutches needed by the general run of the learners, at least in the earlier stages, and wholly superfluous only to the few to whom walking straight comes by nature. But, for all that, Professor Riemann's reminder is timely.

Taking so much for granted as he does—harmony and counterpoint among other things—it is not obvious why the author should begin his book with a chapter on the elements of music. But apart

from the question of its *raison d'être*, the chapter is valuable, containing many striking definitions and new views of old familiar things. In connection with the subject of scales the author expounds the theory of modal and harmonic dualism, of which he is the chief champion. The theory regards the minor scale and chord as the reverse of the major. In the descending series of natural notes from E to its lower octave we find the same steps, and in the same order, as in the ascending series of natural notes from C to its higher octave. Hence the tonic of the relative minor of C major is E. The minor triad has a major third at the top and a minor third at the bottom, whereas the major triad has a major third at the bottom and a minor third at the top. Hence the fundamental note of the minor triad is what used to be called its fifth. The theory is attractive, but founded, as far as I can see, neither on demonstrable natural facts nor convincing reasoning. Further, it has the unwelcome outcome of complicating the harmonic terminology and figuring, and flying in the face of our modern musical feeling and practice. In minor as well as in major we feel the first note of our scales to be the tonic, and in the minor as well as in the major triad the lowest note to be the fundamental; and composers treat these notes as a rule accordingly. Alas! the difficulties of our multiform and, as it were, amphibious minor scale cannot be solved by a *jeu d'esprit*. At any rate, the dualistic theory seems to me nothing more serious than intellectual sport. By all means let us take the old form of the minor scale, as we have it still in the descending melodic form, as the basis of our minor mode, and regard deviations from it as chromatic modifications introduced for harmonic and melodic reasons; but do not let us interfere with the key-stone of our tonal structures.

I wish I could launch out into an untrammelled exposition of all the excellences of the book and a minute discussion of the considerable amount of problematical matter contained in it. It would be a pleasure to have an exchange of ideas with a thinker so bold and subtle—subtle to a fault, subtle for the love of subtlety. But this is impossible, as a whole article devoted to each chapter would hardly suffice. I must content myself with a few marks of admiration and interrogation. I spoke of matters of a problematical nature. So much depends upon the point of view you choose, so much upon the theory with which you start. What from one point of view, what with one theory, presents itself in one guise, presents itself from another point of view, or with another theory, in quite another guise—the reasonable becomes absurd, the straight crooked, the significant trifling, the sublime ridiculous, and the fair foul. Look upon these last sentences as a preface to some of the remarks I am going to make.

The foundations of the book are laid not in the first chapter, but in the second and third, those dealing with motival analysis, and the structure of sentences. Here Professor Riemann is on ground which he has made peculiarly his own by close study and long cultivation. And through his labours in this field he has acquired a claim on the gratitude of musicians. His phrased editions of the classics are eye-openers; and whatever we may think of some of his theories and of many particulars of the execution, we cannot study them without much profit. Our author, who, as we have seen, is a dualist in one respect, in all other respects seeks

passionately, I nearly said frantically, to reduce the multiplications of phenomena to single principles. I do not think I misrepresent Professor Riemann's conception if I say that he evolves all measures and all rhythmical arrangements, the vastest as well as the minutest, from a single primitive rhythm consisting of an unaccented and an accented note of equal length. But to confine ourselves to what concerns us here more immediately. He allows full rights only to up-beat motives (i.e. motives not beginning with the first beat of the bar), to light-bar (as distinguished from the more strongly accented heavy-bar) commencements of phrases, and to symmetrically structured eight-bar sentences. Whatever has a different appearance must submit to being twisted and cut up to fit the one last, and only in rare cases escapes as an exception. Unfortunately, I find myself again not on the side of the author. I hold that down-beat motives, although less common, are just as legitimate as up-beat motives; that heavy-bar commencements of phrases are just as legitimate as light-bar ones; that six-bar sentences (twice three), seven-bar sentences (four and three, or three and four), etc., are just as legitimate as eight-bar sentences. Professor Riemann thinks that periods of all lengths and internal structures are reducible to eight-bar periods, can be explained by elision, insertion, addition, and lengthening; nay, that all musical forming can be reduced to the normal foundation of the throughout symmetrical eight-bar sentence. I beg to be allowed to pronounce a solemn and emphatic "No." There are sentences which cannot be thus reduced without violence and denaturalization.

A chapter on song, with special reference to the musical treatment of verse, is a welcome novelty. It is sure to do good. I take exception, however, to the fetish of the eight-bar sentence. May the musician destroy the rhythmical arrangements which the poet artfully elaborates! I miss in this interesting and instructive chapter a discussion of the occasional substitution of one foot for another—for instance, of a trochee for an iambus. Another welcome novelty is the treatment of the subject of the plain choral style (mixed, and male, and female). To the last chapter, excellent as it is, I have a grave objection: it is insufficient in quantity. I ask for more. If 91 pages are given to the plain choral style, 111 pages are a poor allowance for the larger forms—the sonata and the rondo forms.

It is with difficulty that I tear myself away from Professor Riemann's *Kompositionslehre*, to which, I am afraid, my review has not done justice. Let me, therefore, say in conclusion that it is a book which ought to be in the hands of every inquiring musician, and especially of every composer and teacher of composition. It is not milk for babes, but strong meat for men. And now, good speed to the author and his book.

#### A NATIONAL OPERA.

THERE is something exhilarating in dealing (on paper, of course) with large sums of money. As the rest of my brethren I have spoken quite flippantly of £200,000, £300,000, and even £500,000 during the last few weeks, the occasion being a "Times" correspondent's conditional offer of £10,000 towards a new opera-house. We want that opera-house, for in position Covent Garden is a relic from the first half of the last century. Even

more do we need the national opera, on more modest lines, suggested by Professor Villiers Stanford and others, and the houseless subsidized season mentioned by Sir Alexander Mackenzie would be better than nothing at all. A pessimist who has a fairly good memory is inclined to regard all these proposals for a national opera with amused hopelessness. He has grown so accustomed to proposals of the kind. Yet all this smoke must come from some fire somewhere, and in time perhaps a bright flame will burst forth—if we do not all grow tired of plying the bellows. Only, in moments of depression, I wonder if our nation is really in love with opera, and often I doubt if opera, after all, should be our ultimate goal in music. For one thing, there is so much else we want. A comparatively small sum, for instance, would give us a permanent orchestra of the type of the Boston Symphony Orchestra. Have we no Colonel Higginson here in England? We certainly have a number of orchestral concerts in London nowadays, but the democratization of music has led to programmes which no longer interest the musician and cultured amateur. Concerts are not made for critics, and critics, as a rule, are bad judges of what the public wants. Personally I should not include the "Pathetic" symphony in the programme of any London concert for the next two years. I have heard it until it has grown threadbare. And yet the other day I met a musical person with fair opportunities of going to concerts who had heard Tchaikowsky's work but twice. In gauging the requirements of the public a concert manager is more likely to be correct than a critic, who hears too much music and does not much care whether it pays or not. But are we always to be kept back by the public? That is our position now in orchestral music.

The ordinary Londoner hardly understands how far his city lags behind the rest of the world. For instance, Richard Strauss's "Heldenleben" symphonic-poem has been performed in most German towns, and it has been heard several times in New York and Boston, but no one has the courage to give it here. It was rumoured that the Philharmonic Society meant to include it in next season's programmes, but the prospectus is dumb. I daresay I shall not like the work when I hear it, yet on all sides it is admitted to be a very interesting specimen of modern music, and it is tantalizing to read about it and to have to be content with what one can gather from a perusal of the score. I do not blame concert managers for their timidity. They must make their concerts pay; even our Philharmonic Society, the nearest approach to an artistic body we possess in London, has to be careful to make both ends meet. It has a guarantee fund of £3,000 odd, and that gives it a freer hand than is possible with purely commercial concerts; but a guarantee fund is not sufficient, for it is always understood that no large call shall be made on guarantors, and what we need is a yearly expenditure on orchestral concerts. Now, if the "Times" writer really wants to do good for the cause of music, native and other, he should hand over his £10,000 for the establishment of a twentieth century orchestral society. Then, again, London amateurs need a series of artistic chamber music concerts, at which a paid quartet would play compositions of the modern school as well as the classics. I believe that both these and my ideal orchestral concerts would pay in the long run. A certain amount of subscriptions could be obtained, and the public would spend a certain amount of money. But at first there must be funds in hand to bridge the gap between expenditure and receipts.

This is somewhat by way of a digression. The questions I want to have answered are, Is the British nation really opera-loving? If it is, How is it we have never had a real national opera? The answer to the second question would in some ways be an answer to the first. If it can be shown that there have been real obstacles in the way of a national desire for opera making itself effective, the first question would at any rate be cancelled. The usual

reasons given for the non-existence of a national opera (that is, a permanent opera-house at which native and foreign works would be performed in the English tongue) are that our opera seasons have always been a fashionable affair and not primarily artistic, and that the social world has a curious craze for foreign artists and foreign languages. That is quite true, from the days of Handel to the Covent Garden Syndicate. But because it proves that the classes of society which have supported opera for their own reasons, mainly social, have been the cause first of Italian and then of polyglot opera, it does not also prove that had the bulk of British people wanted opera they could not have it. That is a separate matter entirely.

It is difficult to argue from negatives, but experience in other directions is some sort of a guide. If we take drama as an instance we find that the number of theatres multiplies exceedingly. The growth may not be altogether healthy; indeed, experts say it is not; but we can at least deduce this fact: that the British public has expressed a need for drama, and those whose business it is have supplied that need. It is not a sudden growth, but dates back to the spacious Elizabethan days and beyond. Again, may we not rightly deduce that the British public has need for what are strangely called musical comedies? It is more recent growth than the drama, but it has been gradual. If we have any folk-operas they are to be found at the Savoy, at the Lyric, even at the Gaiety, and not at Covent Garden or any of the serious houses. It may seem absurd to mention the modern musical comedy in an article dealing with opera, but the modern musical comedy is the only musical stage play for which the British public has expressed a keen desire. I say British advisedly, because the gentlemen who argue that the crowded state of the Covent Garden gallery, and the support given to the few performances of our travelling troupes, are signs that opera is wanted, forget that the foreign population of London is very large. If you go into the gallery at Covent Garden when Mascagni, Leoncavallo, or Puccini is being played you will notice that every other member of the audience is Italian; if a Wagner night the nationality is German. The national opera enthusiast will reply that this would not be the case were the operas sung in English. It may be so, but I must confess that at no English performances could I catch a connected version of the texts, and I notice that at Belfast, when a representation of "Siegfried" was recently given in English, complaints were made in the public press that no libretti were supplied by the management. And then, again, it is a mistake to suppose that an Italian who pays his half-crown at Covent Garden to hear a compatriot's music necessarily understands the plot of the opera. From personal experience I can say that many do not. They go to hear the music, and their knowledge of even the outlines of the story is very vague. However these facts may be received by my readers, I must fall back on my main argument: that when the public desires a thing someone supplies it. There are no difficulties to overcome; no tastes to educate and foster. The thing happens automatically. The public wants drama and musical comedies; it has them. The fashionable world has wanted, and still wants, foreign opera performed in foreign languages by experienced and famous singers; and, with the exception of a short interregnum when there was no opera to be heard in London, society has had its opera season. There have been intermittent attempts at seasons of opera in English at prices to suit the bulk of the public, but we have never been near having a permanent national opera-house (the present Palace Theatre proves nothing, as it was an absurd attempt to run one grand opera for a number of nights). May we not argue from this fact that the public has not wanted opera beyond what it can hear at Covent Garden? Professor Stanford and others argue that there is now a public for opera in English, or that a public could be created. Well, I hope there is.

But would it not be well to glance, however casually, at the history of the growth of opera? After it was set on foot by the Renaissance Florentines it gradually spread to each nation and became conditioned by the character of the nation. In Italy itself the stern music-drama theories of Peri and Monteverde soon became modified by the Italian genius for melody; in Germany there was a period of some three-quarters of a century when the nation, as ours to-day, had but an imported Italian opera; in England opera was taken up by the Court, and through the line of Dr. Campion, and William and Henry Lawes culminated in Purcell. In France Lully gave a twist of his own to the new-born art. From that time Germany, Italy, and France had an opera of their own. Here in England, for some reason or other, it stopped dead, though Purcell was far in advance of foreign composers in his style of music-drama. All kinds of reasons are given for this almost sudden retarding of the growth of opera in England. One does not wish to dogmatize, but it seems to me that from the first English opera was a Court affair; it never appealed to the nation, and never became part of our life as it did in Germany, Italy, and France. When the fashion of travelling abroad grew, our aristocrats brought back with them to England all kinds of foreign ideas, and the native tongue was voted vulgar. That idea lasted a long while, and I believe it still lurks, as a ghost, in the corridors of Covent Garden. At any rate, society was in love with operas by foreigners, and worshipped foreign singers. Operas did not take root in the hearts of the English people. In later days Balf and Wallace founded a sort of English opera, of extraordinary vitality. Indeed, the long popularity of "Maritana" and "The Bohemian Girl" leads me to another consideration.

It is the custom to sneer at these works. But when we know that they still draw large audiences in the provinces, and when we also know that Sullivan's Savoy Operas and the less worthy musical comedies of to-day are to the taste of the average British public, we ought to restrain our sneers and examine our facts. We may be able to deduce something from them. I would suggest that it may be the nation has no love for the exaggerated emotionalism of grand opera, and that had an English opera developed steadily on the basis of melody and humour, we might have a fine national opera to-day. There is no need to labour the point that the excessive dramaticism of Italian opera is antipathetic to the English character: the point is patent enough. The sentimental sensuousness of French music is not much more to our taste, and modern German opera is musically above our heads, and is trifle more reflective than we care for. In brief, the English people has never had an opera that reflects itself. Such as it has had it has supported. Is it too late to begin? It may be, but it is a curious fact that our modern composers are leaving stilted musical tragedy and are writing musical comedy—"Shamus O'Brien," "Much Ado About Nothing," and "The Cricket on the Hearth." Unfortunately, much musical ground has been lost; an English opera from Purcell's day reflecting the English spirit would have educated public musical taste. The only consolation is that in the direction of orchestral music there has of late been great progress in popular taste, from which, if opportunity were given, might be born a national opera appealing not to the few but to the many.

EDWARD A. BAUGHAN.

#### THE INCORPORATED SOCIETY OF MUSICIANS.

THE seventeenth annual conference of this Society was held this year in London. There was a reception at the Hotel Cecil on Monday, December 30th. On the following morning the Lord Mayor presided at a meeting at the Mansion House, and gave a hearty welcome to the mem-

bers of the Society. Dr. W. H. Cummings then read an address on "Our Vocation." He exhorted them to lead diligent lives, and not to restrict their studies to music alone; and as regards their art, not to confine their interest to music of the day. There are many musicians of wide culture who would scarcely understand the necessity for such advice, but those who know how superficial are the lives led by many teachers and performers, will appreciate its value. Then as regards the particular grooves in which so many think and work, they not only reduce the means of enjoyment, but prevent rational intercourse. A Wagnerite and an anti-Wagnerite can discuss together peacefully, and even profitably, if both have a thorough knowledge of the development of their art, enabling the one to follow the gist of the other's argument; unless this can be done, there is a mere waste of words and of temper. In the afternoon Miss Margaret O'Hea mourned over the sad deterioration in taste since the rise and progress of Wagner. The average man, she declared, could understand and enjoy the melody and simple harmonies of the old school, but the surprises of the new had proved a stumbling-block to him. And the result was a deterioration in taste, and a lamentable reduction in the support given to good music. But this story of the good old, and disturbing new, music is one that has been told again and again; every genius born into the world disturbs the existing state of things, for he is not with, but ahead, of his age. The great masters whom we call classics were stumbling-blocks to their day and generation; Beethoven, whom most of us regard as the greatest master of instrumental music, was held by many to be most eccentric. Did not Weber himself, after hearing the Seventh Symphony, proclaim him ripe for the madhouse? So long as there is development in art this will be so. As to the reduction in the support given to good music it would no doubt be possible to name particular instances in which there had been a falling off; but against these might be set over so many more in which there had been an increase. Oratorio, the lady declared, was dead or dying, but facts, we imagine, would scarcely bear out that statement. A little pessimism is not, after all, a bad thing, and Miss O'Hea's remarks may perhaps moderate the opinions of some who, in extolling the present, are inclined to underrate the past.

In the evening a memorable orchestral concert was held, but of this detailed notice will be found in another part of these columns. On Wednesday morning Dr. H. A. Harding read a paper on "The Educational Value of Musical Examinations," and considering the mania, one might almost say, for such things, any candid inquiry into their nature and practical working must be productive of good. The lecturer was well aware of the delicacy of his theme, but resolved to discuss it boldly. He fully endorsed the opinion of the Archbishop of Canterbury that "examined teaching is better than unexamined," and seeing that state-aided schools are all periodically examined by his Majesty's Inspectors; that secondary schools avail themselves of the Oxford and Cambridge local examinations; and that at almost every school of any importance examinations are held at the end of each term—this opinion has evidently been generally accepted.

To discuss the utility of examinations might seem indeed a waste of words, yet to name, as did Dr. Harding, some of the good results to which well-conducted examinations lead, may perhaps be instrumental in sweeping away any prejudice and ignorance still existing concerning them. But there can be no doubt as to the wisdom of considering whether examining schemes are always framed in the best possible way. Dr. Harding is of opinion that in certain directions there is room for improvement. He referred to the "ill-judged" questions frequently put to candidates—"questions calculated to puzzle the candidate, rather than to draw out his knowledge." It cannot be supposed that questions of this kind are ever put for the express purpose of puzzling; they really arise from teachers who have not themselves learnt the art of teach-

ing. Dr. Harding gave several samples which, were not the matter a serious one, might be considered amusing.

Harmony examinations are not personally conducted by the examiners, and to this fact Dr. Harding attributed the sad neglect of the "training of the ear." "Candidates," he said truly, "go on writing their everlasting figured basses, knowing scarcely anything of the combination of sounds they are perpetrating." But we fancy that there are persons who really lack the power of mentally realizing the effect of sounds written upon paper, so that the opinion quoted by Dr. Harding of Mr. Arthur Page, the esteemed secretary of the Society, viz. that no one should try to write harmony "until he has acquired the power of hearing in his mind what he sees written on paper," would, if followed in some cases, postpone the study "ad calendas gracas." Such persons, however, would not form a large class. Dr. Harding, among other matters, objected to the "figure system of expressing examination results," and here we are quite at one with him. He considers it "not only a very clumsy, but often a misleading one." He proposes "Honours," "Pass," and "Failure" as the best assessments. We must leave unnoticed many valuable criticisms and comments made by the lecturer with regard to the higher examinations, and merely state that his proposal to revise the present examination schemes deserves serious consideration.

On the Thursday morning Dr. Frederick Shinn gave an able address on "The Training of Music Teachers." This subject had already been touched upon by Dr. Harding, in the specimen questions which he gave. A teacher may have perfect knowledge of a subject, and yet, through lack of training, not be able to impart it to others. Take, for instance, pianoforte playing. A skilful and brilliant performer in teaching will most likely pass over certain elementary, simple matters, omit to give practical hints, small in themselves, yet of essential importance, not thinking at all about them, or taking for granted that the pupil will see to them himself. If untrained teachers only left undone the things which they ought to do, that would be bad enough, but voices or fingers, or brain, if not carefully developed in the right, have a strong tendency to go the wrong way. Dr. Shinn's remarks about training would apply not only to music, but to any subject; hence their utility. In the afternoon Dr. Hiles read a paper on "Wagner's Instrumentation," calling attention to prominent features of harmony and scoring in examples drawn principally from "Die Meistersinger," of which copies were distributed in the hall.

The Conference ended with a banquet on the following day. For next year's meeting Dublin has been selected.

## Correspondence.

To the Editor of "The Monthly Musical Record."

### THE OXFORD HISTORY OF MUSIC.

SIR.—Professor Riemann, in reviewing my first volume of the "Oxford History of Music" in your January number, has done me an honour which I little expected, and of which I am extremely sensible. All the more, then, should I be sorry to think that I could have been supposed to have fallen short, in the discussion of any matter in the book itself, of the respect due to him and to opinions which he had already put forward. I should therefore be glad to be allowed to offer in your columns a short explanation with regard to my treatment of the subject of the origins of Organum, a subject upon which Professor Riemann in his "History of the Theory of Music" has expressed certain views, different from mine, which I have not mentioned in my book. He draws attention to this omission in his article, and although I

am quite sure that his reason for doing so was entirely impersonal, I feel that students generally, remembering how much they owe to Professor Riemann, may expect me to give some account of my conduct, and some indication of my own views upon the points in question.

The passage in Professor Riemann's article to which I refer is as follows:—"Notwithstanding his opinion that polyphony is entirely foreign to Greek music, and although he himself states (p. 7) that for the development of that new principle new nations were needed as bearers of culture ('Italians and Northern People,' ib.), Professor Wooldridge inclines to the opinion of Fétis, that 'gradatim' the new era of Polyphonic music advanced from the use of the octave in 'ensemble' singing of different voices to that of the fifth and then to that of the fourth, and seems to reject my attempt to show another possibility of developing polyphony from a totally different starting point—viz. an indigenous, popular, and artless 'ensemble' singing in varying intervals by 'Northern people,' which in the twelfth century is proved by Giraldus Cambrensis ('Descriptio Cambriae,' I., VI., p. 189) for Wales and Northumberland as 'usu longevo.' Professor Wooldridge passes over many references contained in my 'History of Musical Theory,' taken from authors of the ninth to thirteenth centuries, which confirm and specify the accounts of Giraldus. Thus he has taken no notice of my exhaustive demonstration that the primitive organum of the ninth century was by no means a singing in continuous parallel fifths, not even in parallel fourths, since the earliest author who mentions the organum (Scotus Eriugena, about the middle of the ninth century) speaks of an alternately divergent and convergent motion of the voices—secundum certas rationabiles artis musicæ regulas per singulos tropos.' These statements of mine might have been discussed in a more detailed manner in a work of such extent. Finally, it is evident that the conviction of Professor Wooldridge, that the only transitory stage between the singing in octaves and free polyphony could not have been any other than singing in fifths, has caused him to ignore the independent originating of polyphony from Northern musical instinct. Not the 'regular,' but the 'irregular,' organum is the older, and the organum in parallel fifths results, but artificially, from octave-doubling of one of the two voices of the organum in fourths, as I have shown by accurately comparing earlier and later treatments of its theory."

I cannot tell why Professor Riemann should think that I incline to "the opinion of Fétis," that in the evolution of organum the treatment of the fifth must necessarily have preceded that of the fourth. I certainly did not intend to convey that impression. I believe, indeed, that in mentioning these forms together I have always given precedence to the fourth (e.g., at pp. 6 and 47), and if in my examples of organum I have illustrated the treatment of the fifth before that of the fourth it is simply because, intending to give one example only of the organum of the fifth, I disposed of that form before proceeding to the more interesting examples of the organum of the fourth. I do not, however, on the other hand, wish it to be understood that I share Professor Riemann's conviction that the organum of the fourth was necessarily older than that of the fifth (for although I have read the second chapter of his "History of the Theory of Music," in which he deals with this subject, with much interest, I must confess that the actual proofs of the greater antiquity of this form appear to me to be still wanting), but rather that I recognise its immensely superior importance in the development of the music of this period.

It is not, therefore, an inclination to the opinion of Fétis which hinders me from seeing the origin of polyphony in the popular practice of the Northern nations, of which Professor Riemann discerns a reflection in the method referred to by Scotus Eriugena, but rather the profound obscurity which veils that practice. The account of it given by Giraldus Cambrensis, which is,

in truth, the only one that we have, reveals practically nothing beyond the fact that the Welsh singing was in many parts—and probably in a scale either possessing or assuming a flat fourth—and the Northumbrian in two parts only; respecting the nature of the music itself, which was sung by these two nations, we are entirely ignorant, and the author therefore who attempts to establish, from the famous passage of Giraldus, its connection with later methods places himself at once upon unsafe ground. This I have already said in my volume now in question (at pp. 161-3), in discussing Professor Riemann's supposition that the intervals of the third and sixth were included among the theoretical consonances chiefly through the influence of the Welsh and Northumbrian music. Professor Riemann does not refer to my remarks, and by his silence might seem to acquiesce, but since he here again builds upon Giraldus, and requires of me some statement of opinion upon the subject, I can but repeat once more what I then urged.

The connection between the Welsh and Northumbrian singing and the later methods is not, I believe, made more evident by the "many references contained in Professor Riemann's 'History of Musical Theory,' taken from authors of the ninth to the thirteenth centuries, which," in his view, "confirm and specify the accounts of Giraldus." I have noticed the most important of these references—from Scotus Erigena, the "Cologne" MS., the "Paris" MS., etc.—in connection with the free organum of the fourth, and as possibly indicating an earlier period for its origin than that which is usually supposed (p. 61), but the passages themselves are often obscure (that from Scotus Erigena especially so), and generally uncertain in their application, and cannot, I think, be turned to any good account at present in the construction of a theory.

I hope that it will now be evident that my abstention from a discussion of Professor Riemann's views upon the subjects specially referred to in his article was not due to any lack of respect for his opinions, but entirely from the imperfection, as it seemed to me, of the materials which at present alone offer themselves for our judgment with regard to the subjects themselves. In these circumstances I thought it better to be silent, and to pursue in my own account of this period the only clearly visible course of events, regarding Professor Riemann's arguments meanwhile as brilliant and most interesting suggestions, which may at some future time reveal themselves as guides to the truth.

I would fain, while the pen is in my hand, refer to one or two other passages of Professor Riemann's article, upon which I may perhaps be allowed to add a word or two of explanation.

I do not, of course, offer any excuse for the variety in the size of the chapters, since an author is always at liberty to arrange his material in the manner which best expresses his thought. Nor need I, perhaps, say anything in defence of my method of displaying the Greek transposition scales; Professor Riemann himself admits that, regarded as dependent upon a certain purpose—which was my purpose—the method is both "practical and useful." I will only point out that the whole of the opening portion, or first three chapters, of the book (pp. 1-44) is intended not as a real part of the history of polyphony, but as a short preparation for it, affording the reader a summary view of the growth of those materials which polyphony was to use. In this point of view it will be seen that in order that this part of the work should be kept within due limits, I should naturally condense as much as possible the information to be given, avoiding the controversies which rage around Greek music, and conforming as much as might be to generally accepted systems. With the beginning of the fourth chapter (at p. 45) a different method became possible, and was adopted and continued to the end.

I think that I have no more explanations to offer, except with regard to the "want of consistency" which

Professor Riemann suspects in my translations of certain figures of the pre-Franconian notation in the Florence MS. He does not specify, but I believe that he refers chiefly to translations of the ternary ligature "with propriety and perfection" which, in early music, may receive two interpretations, of which I admit that I have followed sometimes one and sometimes the other. This, however, occurs chiefly in "Organum Purum," where mensural values are not constant, and where I thought myself at liberty often to follow the suggestions of the melody. It should, however, be said that the pre-Franconian method is at present quite new to us, and it is probable that in time more exact rules may be discovered.

Finally, I may refer for a moment to a suggestion by Professor Riemann with respect to an example by Franco of the "mirabilis potestas" of the pause in changing one mode of rhythm into another. I had given the following example of change as one impossible to understand if the pause be counted and the initial note taken, as Professor Riemann thought that it probably should be taken, upon



Second Mode.

\* Change to First Mode.

the weak beat. Professor Riemann inquires why the following alteration should not be considered sufficient to create both a change of rhythm and a comprehensible phrase.



He will probably recognize, upon reflection, that the dotted note representing a perfect long, upon which his change depends, cannot occur in either of the modes of rhythm here shown, except as a final note indicating a sound of indefinite duration; also if he will turn to the original of the example, which is in Gerbert's edition of "Ars Cantus Mensurabilis" (not in that of Coussemaker), he will find that the note marked with a star is the middle member of a ternary ligature "with propriety and perfection," and is therefore not a long at all, but "brevis altera," invariably of dupla value.—Yours faithfully,

H. ELLIS WOOLDRIDGE.

#### OUR MUSIC PAGES.

In the reign of Tiberius a mysterious voice from the Ionian sea proclaimed that the great Pan was dead. But the rumour must have been false, for the "Tempo di Valse," which has been selected for Our Music Pages this month, No. 3 of a series of pianoforte pieces by Arthur Somervell, has on its title-page a picture of the god of shepherds playing on his pipes, and the waltz is of later date than Tiberius. The music is extremely light and graceful. It is an effective drawing-room piece, that is to say, if rendered with delicacy, and with due attention to expression and phrase marks.

#### Reviews of New Music and New Editions.

*Lyrische Stücke, Heft x. Op. 71, componirt von EDVARD GRIEG.* Edition Peters, No. 2985. Price 2s. 2d. net. AMONG living composers Grieg is the one who has written the most characteristic music for the pianoforte; and although his Sonata in  $\text{A}^{\#}$  minor, and his "Holberg" and "Peer Gynt" Suites enjoy considerable popularity, it is perhaps among the Lyrical Pieces, to which is now added a tenth book, that the composer has displayed to the fullest his individuality; for music of equal charm of

melody, rhythmic life, and piquant harmonies one has to recall the names of composers who have joined the majority. This tenth Book contains seven numbers, and there is not one in which the authorship is for a moment doubtful. No. 1, "Once upon a Time," commences in a regretful mood which thoughts of the past are apt to evoke; particularly beautiful is the plaintive cadence which in the first section is heard three times. The music changes afterwards in mode and *tempo*; the new section is headed "Im norwegischen Springtanzen," and everyone knows how effectively Grieg can imitate folk dance melodies and their rustic accompaniments. No. 2, "Summer's Eve," with its soft reflective theme, its enharmonic modulations, and Chopinesque semiquaver passages, presents a little tone-poem of rare delicacy. No. 3, "Puck," has all the nimbleness and archness which one associates with that name. No. 4, "Peace of the Woods," is full of poetry and quiet charm. The coda chords are specially characteristic of Grieg; the rules of musical grammar are violated, but by one who knows them, and who can therefore venture to disregard them. It is easy to break rules, but difficult to break them, as Grieg does, successfully. No. 5 is a "Halling," all life and bustle. No. 6, "Gone," betrays a sad mood: the harmonic progressions in the opening descending phrase are striking; on paper it looks somewhat far-fetched, but such things must be heard, not seen. The last number, "Remembrances," with its "tempo di valse" and graceful melody, shows that the looking back is of pleasant nature.

*Select Works* of GASTON BORCH: *Deux Romances sans Paroles* pour Piano; No. 1 in D flat major, No. 2 in A major. London: Augener & Co.

The first of these two pieces opens with an extended cantabile phrase of romantic character ending in the major key of the supertonic. A plaintive phrase follows immediately in the minor key of the same degree, and after a *stretto* working-up, calms down on the dominant of the original key. The principal theme in shortened form returns, and the piece ends with a quiet coda based on its opening strain. This first Romance is conceived in a somewhat dreamy mood. The second is more objective. The principal melody glides cheerfully along; its first phrase is effectively developed in a modulatory passage which leads eventually back to the opening key, and to the opening theme; after four bars, however, the coda commences, the music ending in soft, peaceful tones. The writing for the instrument is not only good, but grateful.

*A Russian Lullaby.* Song, with Pianoforte Accompaniment, by STEPÁN ESIPOFF. London: Augener & Co. We have here a song for contralto voice of quiet, unpretentious character, a quiet croon rather than a definite melody. It is called a "Russian" Lullaby, and may possibly be a national folk song. There is an accompaniment in which the rocking of the cradle is suggested, though not in any forced manner; and the harmonies are tastefully selected. The song, on account of its simplicity, is sure to please, while the absence of all sense of effort may cause some to undervalue its merit. Naturalness in art, though often preached, is seldom practised.

*May-Song* (Mailied), for the Pianoforte, by MAX BECKER, Op. 24. London: Augener & Co. The title of this piece suggests music of attractive character. May-time with its gay flowers and songs of birds is a favourite theme with poets, and although that season sometimes brings with it cold winds, the very name has a pleasant sound. The piece under notice opens with a flowing expressive melody, interrupted by a short cadence in which are heard the notes of the cuckoo. After a brief section in the key of the subdominant, a new cantabile phrase, a brief coda reminiscent of the opening melody brings the piece to a quiet and effective close.

*Daisy Chains.* A collection of easy Pianoforte Pieces varying in difficulty from Clementi's 1st Sonatina in C up to Mozart's Sonata in C major: a sequel to E. Kuhlstrom's Primula Series of Albums of very easy Original Pieces. Edited, revised, and partly arranged by ERIC KUHLSTROM. Series 1, Nos. 9-20. Augener & Co.

The first of the numbers marked above, by André, is entitled "Menuetto," and it has old-world dignity; expressive melody and rhythmic variety appeal, the one to the heart, the other to the ear. No. 10 by Le Couppéy bears the tempting title "In the Woods," and the music expresses that calm, happy frame of mind which Nature tends to produce. The next two numbers, by Th. Oesten, are entitled "The Guards' Parade" and "Rippling Wavelets." The first, as one would expect, is brisk, bright, and of well-marked rhythm; the second has a fresh, wavy character which, together with the title, may suggest a ramble on the sea-shore. "In the Meadows," by Enckhausen, is bright and merry. The name of Czerny suggests to children the "101" or the "Véloquité," but here he is represented by a very graceful "Minuet." Brunner furnishes two numbers, a smart "Quick Step" and a sprightly "Spinning Song." Nos. 17 and 18 are by the editor: the first is a charming little "Fantasia on a Tyrolean Air," the second, an energetic "Volunteer March." A tripping Rondo Valse by Burgmüller, and Kullak's merry "Little Huntsmen" complete this first series.

*Mazurka Styrienne*, pour Piano, par F. KIRCHNER, Op. 891. London: Augener & Co.

No finer mazurkas were ever written than those of Chopin, but from a teacher's point of view they are of little use for pupils who are not well advanced: the music is often difficult to play, and the phrasing always demands matured feeling and thoroughly developed intelligence. Hence pieces of this kind in which the capabilities of young players are duly considered are required; and the composer of the "Mazurka," under notice by long experience knows how to provide what is wanted. His music, too, is bright and pleasing.

*Mazurka-Caprice*, en Sol mineur, pour Piano, par STEPÁN ESIPOFF, Op. 7, No. 1. London: Augener & Co.

We have already reviewed some of the music of this composer, who has something to say, and who expresses his thoughts well. This refers specially to him as a writer for the pianoforte, of which instrument he evidently understands the characteristics. There are many signs in the Mazurka under notice that the composer has well studied Chopin, and yet, although this is clearly perceptible, there is no plagiarism to be laid to his charge: he has absorbed the spirit, not copied the letter. The piece is most refined and pleasing.

*Country Scenes.* A Set of Descriptive Pieces for Pianoforte: *Daybreak (Melody)*, *Dance (Gavotte)*, *A Race*, *Swing Song*, and *On the Lake*, by EDMONDSTOUNE DUNCAN, Op. 53. London: Augener & Co.

Music which describes is evidently of the programme kind, but then music ought to describe something; but what?—that is the question. Music with direct imitation, such as the up and down motion in the "Swing Song," or the gliding movement in "On the Lake," is often spoken of as of a lower order, and in a sense this is true; the highest province of music is to express feeling. But from the earliest days of the art down to the present time all composers have furnished instances of this direct kind; notably the greatest, of whom we may mention particularly Handel, Beethoven, and Schubert. It was, in fact, impossible for them to resist the temptation of painting such tone-pictures. Then again, it seems specially reasonable—and in this opinion we may claim to have Schumann on our side—to indulge in this lower order when writing, as Mr. Duncan has done, for comparatively

## PAN PIPES.

A series of Pianoforte Pieces  
by

ARTHUR SOMERVELL.

## No. 3. TEMPO DI VALSE.

Allegro molto.

PIANO.





The musical score consists of six staves of piano music. The top four staves are in common time, featuring a treble clef and a bass clef. The bottom two staves are in common time, featuring a treble clef and a bass clef. The music is primarily composed of eighth and sixteenth notes, with occasional quarter notes. The harmonic structure is supported by a steady bass line. The score is divided into measures by vertical bar lines. The page number 31 is located in the top right corner, and the page number 114245 is located in the bottom right corner of the sixth staff.

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young folk, for it makes a strong appeal to them: they learn to look upon music not as a mere jingle of sounds, but as describing something; later on they receive it as a language of emotion. The five pieces under notice are clever, refined, and pleasing.

*Pan Pipes. A Series of Pianoforte Pieces* by ARTHUR SOMERVELL: Nos. 1-3, *Tempo di Mazurka, Tempo di Minuetto, Tempo di Valse*. London: Augener & Co.

THE god of shepherds figures on the title-pages of these pieces, where he is seen playing on his pipes. All three numbers are in dance form; hence rhythm plays a large part therein. The "Mazurka" in  $\text{G}^{\#}$  minor opens with a flowing, graceful theme, which after a time gives place to one in the key of the tonic major, of smooth, singing character; in the coda the music is evolved from both sections. The "Minuetto" moves along quietly and gracefully; in form it points to the past, yet there are phrases and harmonies which, were the name of composer unknown, would prove it to be later than the 18th century. In No. 3 Pan appears in cheerful mood; in his day the waltz, it is true, was not invented, but poets have indulged in anachronism, and the same license should be granted to tone-poets. The *Valse* is bright and lively.

*Six Melodious Pieces (Vortragstücke) for the Pianoforte*, by AUGUST NÖLCK, Op. 51: No. 1, *Song without Words*; No. 2, *Caprice*; No. 3, *Oboe and Bassoon*; No. 4, *Study*; No. 5, *Frolic of the Gnomes*; and No. 6, *Melodic Study*. London: Augener & Co.

In the first of these pieces the composer displays a real gift for melody. The theme is simplicity itself, and so is the accompaniment, while in the music as a whole there is just that indefinable something which raises it clearly above the commonplace. The "Caprice" No. 2, is not only lively, but is light and pleasing. The title of No. 3 already suggests something humorous; in the sub-heading, indeed, the piece is named a "Burlesque Duet," and the music fully answers to this description. The composition is extremely ingenious, and when well played will excite no small merriment. We may here state that these pieces are intended for children. This introduction, as it were, to orchestral colour will have a good effect; the pianoforte, of course, cannot actually imitate the sounds of the respective instruments, but it will put children on the *qui vive* to distinguish the oboe and the bassoon tones when they get a chance of hearing an orchestra. The imagination is here helped by the character of the writing of each part, and then again the compass varies: the oboe has cantabile phrases and a cadenza; the bassoon low, detached notes. The "Study," No. 4, is graceful and cheerful, while No. 6 has melody which must, as it were, be sought out. Teachers will find all six numbers useful and agreeable.

*Votre Regard. Mélodie pour Chant et Piano d'après la Célèbre Sérénade pour Violoncelle de W. H. SQUIRE. Adaptation et Paroles de Henri Léoni.* 2 fr. net. London: Augener & Co.

THIS is not the first time that words have been adapted to a melody written for an instrument, and each case must be judged on its own merits. In the one before us we think that the adapter has written a light, graceful French poem quite in keeping with the character of the music. It is written for a mezzo-soprano voice, and will be found pleasant to sing. This song has also been published separately with English words by Frank Holt, 2s. net.

*Allgemeine illustrierte Encyclopädie der Musikgeschichte.* Band 1. Von Professor Hermann Ritter. Leipzig: Max Schmidt.

HERE is the first of a series of six volumes by the well-known inventor of the "Viola alta," who is professor at the Würzburg School of Music, and who has already published works on the history and esthetics of his art. In an

interesting introductory chapter our author treats of the nature of music, of its power and universality, of the importance of German music, and especially of that of Beethoven. Music he describes as a language surpassing all others in expressing man's innermost being; that which is merely intellectual does not deserve the name. In the next chapter the object of the study of the history of music is discussed: the history of nations and states is both interesting and profitable, and the same may be said of music, also of the arts generally; moreover, it ennobles our spiritual, our soul life. Chapter 3 gives a synopsis of the matters of which the *Encyclopädie* will treat: the music of antiquity, of the middle ages, and the development of the art from the Renaissance down to the present time. The remaining part of the volume deals (in question and answer form) with music among the Egyptians, Hebrews, Greeks, and Romans. The accounts, though brief, are clear and show research. There are many excellent illustrations, and a bibliography of works concerning the music of antiquity. Space, unfortunately, prevents us from speaking at further length concerning this first instalment of what promises to be an exceedingly useful work of reference.

#### IN THE CONCERT ROOM.

It is a pity that our concert managers give us such conventional seasons of music. From a week before Christmas to the middle of January there has been hardly any music at all; from the middle of this month until Easter there will be a sufficiency of music; from April until the end of June there will be a plethora. Then will come a long gap when no music is to be heard in the land. Mr. Newman, with his Promenade Concerts, has done his best to fill this gap. His autumn season began before the end of August, and as a novelty he has tried a winter season of Promenade Concerts. A critic is in some difficulty in writing of these concerts. The programmes have been of a high standard, and the performances, as usual at the Queen's Hall, excellent. But there has been absolutely nothing to write about. Mr. Wood and his men have played compositions which we have heard at the Queen's Hall over and over again. No doubt the public like familiar music, and perhaps one may say that the series of concerts that has no criticism is happy, but, for my part, I desire to hear a little new or unfamiliar music now and then. At the same time, the impartial critic must at least record the splendid work done by these concerts in raising the standard of popular taste.

The Popular Concerts have not altered their policy under the new management, but efforts are being made to give greater attractiveness to the programmes. At the second after the New Year, we heard the Parisian Trio, consisting of M. Thibaud, M. Raoul Pugno, and M. Hollman. M. Pugno as a pianist is not unknown to London, but M. Thibaud made his *début* here. He is a violinist of uncommon gifts; not a mere technician, but an artist. At another of the concerts Herr Ernst von Dohnányi was the pianist. His interpretation of Beethoven's Sonata in  $\text{E}^{\#}$  flat, Op. 31, No. 3, was unequal, but it had an elegance and a restraint which are too often absent from the playing of other young pianists. The engagements at the "Pops," this month include those of M. César Thomson, the Belgian violinist, Miss Maud Powell, M. de Pachmann, Mme. Carreño, and the Cologne String Quartet, of which Mr. Willy Hess, a violinist who was once resident in London, is the leader. It will be seen that the concerts are attractive enough in one sense, but they leave much to be desired on the side of the performances of chamber music.

The most interesting event of the month was the orchestral concert given by the Incorporated Society of Musicians in accordance with a resolution passed at the Conference of 1900. No fewer than seven unknown compositions by native composers were performed. Of these two—Mr. Paul Stoeving's *Romanza* for

violin and orchestra and Dr. Ralph Horner's "A Fairy Overture," hardly call for comment. They are both skilful, and, to a certain extent, fanciful, but neither is the work of a man who has anything new to say. The other five works varied from an evident influence of Mendelssohn, Schumann, and Brahms to a strong worship of Wagner and Tchaikowsky. Mr. A. N. Wight's Symphonic Pieces and Mr. H. A. Keyser's Symphonic Variations belong to the first class, and Mr. Colin M'Alpin's prelude to Act II. of his opera, "Constantine," Mr. Rutland Boughton's "The Chilterns" Suite, and Mr. Josef Holbrooke's "Ode to Victory" to the second. Mr. M'Alpin has drunk deep at the Wagner springs; his overture is a clever acknowledgment of the admiration he has felt for "Tristan und Isolde." It is none the worse for that, as the old-fashioned critic used to say of the young composer whose worship of Mendelssohn permeated his work; but the fact remains. Mr. Boughton's chief fault (it is also one of his virtues) is a certain rhapsodical lengthiness. The three movements of the Suite are too long and redundant. But in each there is much poetic fancy, an extremely skilful and original use of the orchestra (as of one who thinks in instruments), and an inventiveness that make me look forward with lively interest to anything that may come from him in the future. He has evidently something to say. Mr. Holbrooke's composition is eminently Tchaikowskyian. If Mr. Holbrooke had never heard the "1812" overture, I doubt if he would have written his "Ode to Victory." Also there are traces of Dvorak and Wagner, but the spirit of the thing is Mr. Holbrooke's own. I understand it is not a late work, and, from internal evidence, it was written some two years ago, for the snatches of "Rule, Britannia!" introduced are in the minor, which in the black days of our South African war had some kind of appropriateness. Mr. Holbrooke has not yet achieved originality, but he has the force within him to say something, and the skill, except in his orchestration, which is too thick and ineffectively blatant, to enable him to say it. CON BRIO.

## Musical Notes.

### HOME.

**London.**—The prize of fifty guineas for the best Coronation March offered by the Worshipful Company of Musicians attracted two hundred competitors. By a process of sifting the number was reduced to fifty. It now rests with the adjudicators, Sir Hubert Parry, Sir Frederick Bridge, and Sir Walter Parratt to name the fortunate winner.—Dr. Creser has resigned his post of organist at the Chapel Royal; his successor is Mr. W. G. Alcock, Mus.Bac.

**Birmingham.**—The Festival Choral Society gave an excellent performance of the "Messiah" on Boxing-night. The principals were Madame Duma, Miss Jessie King (replacing Miss Muriel Foster, absent through a bereavement), Mr. Charles Saunders, and Mr. Ineson, of Hereford Cathedral. These gave Handel's text in its integrity; the chorus sang splendidly, and the band, thanks to careful rehearsal, gave the accompaniment with refreshing brightness and effect. Mr. Perkins was the organist, and Dr. Sinclair conducted. Mr. J. W. Turner commenced his season of opera at the Grand Theatre the same evening. But for him, at this season we should have no other music save that of the pantomime and music hall. Mr. Turner depends for the most part upon works dear to the ordinary public, and he has produced "The Daughter of the Regiment," "Satanella" —now a great favourite here—"The Bohemian Girl," "Maritana," "The Lily of Killarney," "Il Trovatore," "The Bride of Lammermoor," and "Faust." On the 11th ult., however, he ventured upon a more modern opera, Bizet's "Carmen." This production, though rather poor

as a spectacle, was a great success, with Miss Chrystal Duncan in the title-part, Mr. Turner as the infatuated Brigadier, and Mr. Cranston as the Toreador. The annual conversazione of the Birmingham and Midland Institute is always signalised by an amateur operatic performance. The local society this year selected "H.M.S. Pinafore," the opening performance taking place on the 13th ult., followed by four others on successive evenings. The piece was extremely well done, the principals including Miss Edith Ryland, Miss Clara Walker, Mr. S. Royle Shore, Mr. Harry Burman, and Mr. M. A. Rowlands. The chorus numbered forty, and there was a professional orchestra conducted by Mr. E. W. Priestley.

**Bournemouth.**—Miss Gertrude Peppercorn and Mr. Denis O'Sullivan gave a successful pianoforte and song recital in the Winter Gardens on January 4th. The artists presented an interesting programme, and met with a hearty reception.—At the Symphony Concert of January 13th, an effective and well-scored Suite for orchestra, by Mr. Percy Godfrey, was produced, under the direction of the conductor, Mr. Dan Godfrey. An excellent performance was also given of Brahms's Symphony in *e* minor, No. 4. Mr. Herbert Waleen, the cellist, played a Concerto in *d* by Haydn, revised and re-scored by M. Gevaert. Mr. Godfrey is an enthusiastic worker in the cause of high art, and his efforts, we are glad to say, are thoroughly appreciated by the townsfolk.

**Liverpool.**—Things musical have been very quiet here during the past month, it being the season when the Liverpool public gives itself up to Christmas festivities, with oratorio as an antidote. The "Messiah," of course, has appeared as usual; but when will the general public learn that there are other works, besides this and "St. Paul," suitable for performance at this time of the year? On Boxing Day the "Messiah" was given twice—by the Liverpool Musical Society at St. George's Hall, and by the Methodist Choral Union at the Philharmonic. The principals at the first-named performance were the Hon. Margaret Henniker, Miss Gertrude Lonsdale, Mr. Anderson Nicol, and Mr. Atherton Smith; at the second Miss Lillie Wormald (a young singer of great charm and freshness), Madame Dews, Mr. Harold Wilde, and Mr. Herbert Brown. The only other musical event of any importance up to the middle of the month was the Philharmonic concert on January 7th. The downward path is still being followed with great assiduity at these concerts, which are fast becoming symbols of stagnation. The Symphony on the present occasion was Mozart No. 31 in *d* ("The Parisian"). A close approach to modernity was made in the "Ali Baba" overture of Cherubini, while the "Cockaigne" of Dr. Elgar seemed, by comparison, to be overwhelmingly modern. Miss Maud Powell is to be commended for her choice and for her playing of Tchaikowsky's Violin Concerto. The vocalist was Madame Clara Butt, who sang Gluck's "Divinités du Styx" in the manner that is so popular with the general public. It suggested the way in which Mr. Hall Caine might have written "Hamlet."

**Edinburgh.**—At the Third Orchestral Concert on December 16th "Elijah" was given by the Edinburgh Choral Union, assisted by the Scottish Orchestra. Of the choral portion of the performance it is impossible to speak in too high terms. The work of the choir bore the stamp of inspiration. Mr. Ffrangcon-Davies's reading of the title rôle is novel. It has passages that are perfect and moments that are whimsical, a lethargic "Elijah" being occasionally suggested. Mr. Collinson conducted throughout with great effect.—The second of the Four Historical Concerts arranged by Professor Niecks was given in the University Music Class Room on December 18th. Professor Niecks is more than judicious in his programmes. Whether they contain examples of composition forms, or specimens of the music of periods or of nations, they invariably prove instructive to the student, and to the casual listener thoroughly entertaining. The subject of

this concert was the Sonata for Pianoforte and Violin from Beethoven to Richard Strauss, and the following illustrations were given: Beethoven in c minor, Op. 30, No. 2; Schumann in a minor, Op. 105; Brahms in a major, Op. 100; and Richard Strauss in  $\sharp$  flat major, Op. 18. The performers were Mr. Philip E. Halstead and Mr. Henri Verbruggen on the pianoforte and violin respectively. A thorough understanding and sympathy existed between the two, and their work was both scholarly and satisfying.—The Fourth Orchestral Concert took place on December 23rd. The most successful orchestral item of the evening was Haydn's Symphony in e with which the concert opened and which was most exquisitely played. Another interesting feature was the Venusberg music from "Tannhäuser." Miss Marie Brema was the vocalist, and was heard to most advantage in "Litaney," Schubert, and "La Première," Amherst-Webber.—At the Fifth Orchestral on January 8th Elgar's "Cockaigne" Overture was performed for the first time in Edinburgh, and received a hearty welcome. The music in this work is particularly living. It was the most outstanding item of the evening, and in the matter of performance shared the honours with the "Midsummer Night's Dream" Overture. Herr Carl Halir was solo-violinist, and in conjunction with the Scottish Orchestra gave a sound rendering of Brahms's Concerto in D, Op. 77.—The Sixth Orchestral on January 13th contained Tchaikowsky's "Pathétique" Symphony. Dr. Cowen, conducting without score, obtained a most brilliant rendering of this wonderful work, which thrills the sensitive listener and haunts him in after moments. The vocalist, Madame Myron, is new to Edinburgh; while singing artistically, she displayed a lack of power.

Dublin.—The Dublin Musical Society conductor, Dr. Smith, gave an acceptable rendering of the "Messiah" on December 18th. Soloists: Miss Florence Schmidt, Madame Kirby Lunn, and Messrs. H. Turnpenny and Ffrangcon-Davies. The Society announces a Verdi memorial concert for February 26th, at which the Manzoni Requiem Mass will be performed.—The Chamber Music Union on December 19th gave a Brahms recital. The programme included his String Sextett, Op. 18.—A Beethoven Recital is announced for January 16th, for which M. Talande, the celebrated oboe player, is specially engaged.—The Dublin Orchestral Society on January 24th will present a Wagner programme; M. Talande, however, will play a Handel Concerto.—Plunket Greene gives two song recitals on the 13th and 16th of January. Mr. Denis O'Sullivan and Mrs. Hutchinson are to be with us on January 21st, and Ysaye and Mark Hambourg on February 17th and 18th.—The Moody-Manners Opera Co. revived Meyerbeer's "Star of the North," which deserves eternal rest. They also gave Stanford's "Much Ado about Nothing." Their chorus and band are excellent.

#### FOREIGN.

Berlin.—The Meiningen Orchestra under Fritz Steinbach introduced Dvorák's Serenade, Op. 44, in D minor for wind, 'cello, and double bass, and an orchestral ballad on a Norwegian theme by Julius Röntgen. A Tarantelle for flute and clarinet with orchestra by St. Saëns met with much favour. The violinist, Joseph Debrux, who is proving himself more and more a master of his instrument, gave—with Hermann Zilcher at the pianoforte—a very interesting revival (all played without book) of seven 17th and 18th century compositions, by Francesco Geminiani, J. B. Senaillé, etc. The American composer, Patrick Sullivan, produced a new Mass at the Luther Kirche under the direction of Wm. Berger, which, if straying somewhat into the operatic style, displays a rare fund of melodic imagination; further works from the same pen will demand serious attention.—An operetta by Victor Holländer, "The Red Cossack" ("Le Cosaque rouge"), was very well received at the "Friedrich-Wilhelm Theater."—Ernesto Consolo, favourably known as a pianist, introduced a concertstück with orchestra by Da

Venezia, which had won a Rubinstein prize, but which seemed hardly worthy of that distinction; it owed its partial success chiefly to the soloist.

Dresden.—Professor Fried. Grützmacher, one of the chief ornaments of the Royal Conservatorium, who has trained many famous violoncellists, has celebrated the 25th anniversary of his appointment as teacher at that prominent musical institution.—A brief ballet, "Pechvogel und Lachtaube," produced at the Royal Opera, achieved what may be called a *succès d'amitié*; the scenario, after a charming fairy tale by Richard v. Volkmann-Leander, being written by our favourite baritone, K. Scheidemantel. The music, reminiscent of Délibes, is by George Pittrich, conductor at Frankfort-on-the-Main. With some compression the very prolix novelty may perhaps win general favour, which, at all events, the magnificent staging by the Master of the Ballet, Herr Berger, would richly deserve.

Cologne.—"Fitzebute," a "Dream Picture" in two acts, after a fairy tale by Willy Seibert, music by the talented young composer Bernhard Köhler, who had already attracted much attention by a string sextet written at the age of 16, winner of the Meyerbeer prize and other honours, has met with a very favourable reception.—A very fine pianoforte quintet, clear in construction, with most effective treatment of the various instruments—pianoforte (Fr. Hedwig Meyer) and wind instruments—by Fritz Volbach, was received with exceptional favour.—In celebration of Wüllner's artistic *début* here in 1851, a concert was given at which an Overture produced on that occasion was performed. Dr. Wüllner also played some pianoforte pieces of his own. He recently celebrated the 70th anniversary of his birth.

Frankfort-on-the-Main.—At a James Kwast Trio Concert a fine, but very difficult, Sonata for Pianoforte and Violoncello in C sharp minor by Hans Huber was interpreted by Professor Kwast and Herr Hegar.

Leipzig.—Professor Dr. Carl Reinecke, who is now in his 78th year, and who has been connected with the Leipzig Conservatorium for the long period of forty-two years, has sent in his resignation.

Strasburg.—Adolf Arensen's charming new three-act comic opera, "Claudio Monteverde," which in style may be compared to Verdi's "Falstaff," was produced with striking success under Capellmeister Lohse's *édition*. It has already been accepted for Frankfort-on-the-Main and Bremen.

Bremen.—Georg Schumann, of Berlin, who is gaining notoriety as a composer of high-class music, and who may be considered a not unworthy bearer of that illustrious name, produced at his concert a very interesting and effective Suite of Pianoforte Pieces entitled "Harsbilder," consisting of 3 Fantasia-studies and 6 Fantasias.

Gera.—Court Capellmeister C. Kleemann obtained a magnificent reception for his new Symphony No. 4 in C.

Königsberg.—"The Nightwatchman," Opera by Meyer-Stolzenau, had a very gratifying *première*.

Munich.—The composer Miroslaw Weber has been appointed first violinist in place of the late Benno Walter at the Royal Opera.—Benno Walter's son has been engaged in the same capacity at Strasburg.—Another posthumous hommage—a "Josef Rheinberger" concert with a programme consisting exclusively of vocal and instrumental compositions of the lately deceased master—produced a deep impression.

Stuttgart.—Herr Max Pauer, Professor of the Pianoforte at the Conservatorium, has recently given a cycle of the Beethoven Sonatas. The development of the genius of Beethoven can be followed in his sonatas, quartets, or symphonies, but, taking their number into consideration, most fully in the sonatas. A cycle of this kind is therefore not only most interesting, but most profitable. Herr Pauer accomplished his labour of love with marked success. The "Neue Tageblatt" of this city praises his readings, full of intelligence and feeling, and also refers to his prodigious memory. Since the days of Hallé and

Hans von Bülow the sonatas have seldom been given thus; the recitals of B. Roth and Georg Schumann offer, we believe, the only exceptions. The two "sonatinas" as they are named, of Op. 49, were omitted, but these really do not count as members of importance in the series. Herr Pauer, however, included them, for the sake of completeness, in the sonata cycle which he has since given, and with excellent results, at Moscow. The "Moskau Deutsche Zeitung" of December 3rd and 16th, speaks of his scholarly, though not pedantic reading of the music, and of his brilliant virtuosity always kept under due restraint.

**Vienna.**—Extremes meet. The "Singakademie" produced under Lafitte a MS. Dead March by Fr. v. Suppé, composer of innumerable popular operettas. The skillfully written March contains some deeply pathetic, mixed with somewhat frivolous, music.—A claim by Brahms's heirs for the delivery of some 4,000 letters was refused by the Court in accordance with the testator's wish that all letters of a personal character should be destroyed or returned to the writers. Against this decision an appeal has been made.—The famous vocalist, Pauline Lucca (Baroness v. Wallhofen), who is planning the foundation of a People's Opera, is reported to have submitted to a Vienna Impresario a list of no fewer than 75 (?) operas which achieved great success many years ago in Austria and Germany. An insight into this list would be interesting. Certain it is that some of the best operas written within recent times are unaccountably allowed to lie dormant, whereas others of smaller or no value find their way—mostly for personal reasons—to the most prominent stages.—The orchestra of the "Bohemian Philharmonic" (75 musicians) came specially from Prague for the performance of an "Anton Dvorák" Festival Concert in honour of the composer's 60th birthday. The programme included his  $\chi$  minor Symphony "From the New World," and his Violin Concerto played by Carl Hoffmann, the leader of the Bohemian Quartet, with remarkable brilliancy. The concert was conducted by Nedbal, the "viola" of the said famous quartet party. There was also a Dvorák chamber music concert, both meeting with the warmest plaudits from truly cosmopolitan Viennese audiences.

**Carlsbad.**—A tablet is to be affixed in memory of the famous Joseph Labitzky (born July 4th, 1802), at the house "Emperor of Russia," where he lived for many years and died. As a composer of waltzes he held his own against Lanner and Strauss. The present musical director, August Labitzky, is his eldest son.

**Bayreuth.**—The Philharmonic Society is about to celebrate the 200th anniversary of its foundation. Haydn and Beethoven were both honorary members; the latter on his nomination sent a letter (May 4th, 1819), and it is presumed, also the copy of the Pastoral Symphony, which is in the Society's library.

**Prague.**—"The Old Bleachery," a new Opera in 4 tableaux, by Karl Kovarovic, conductor of the Czech Theatre, who had already acquired fame by his previously given "Psohlavci," achieved genuine success on that stage, owing to melodic wealth combined with strongly marked characterization.—Another novelty, "The Bridal Market at Hira," by Bogumil Zepler, likewise secured a very favourable reception at the German Theatre.

**Salzburg.**—"Between Two Fires," a new Ballet by Joseph Bayer, met with much favour. The popular composer, who conducted in person, received an ovation.

**Paris.**—The City of Paris has opened a prize competition for French composers, at a total outlay of 42,000 francs, including the expenses of the guaranteed performances. The latest time for receiving applications is fixed for December 1st, 1903.—After three postponements the grand performance of Wagner's "Siegfried" came off with great *éclat*. One hundred francs were paid for 25 franc stalls.—This Opera had been preceded by "Tannhäuser," "Lohengrin," "Die Walküre," and "Meistersinger." The prin-

cipal artistes were Jean de Reszke in the title rôle, M. Delmas as Wotan, M. Lafitte as Mime, M. Noté as Alberich, and Mlle. Grandjean as Brünnhilde.—At the Colonne Concert, Ed. Eisler introduced a Symphonic Poem for Pianoforte and Orchestra by Gabriel Pierné. Although the pianist was splendid, as usual, the work met with but moderate success.—A Symphony in  $\epsilon$  minor by Ed. Lalo, is largely composed of themes from his opera "Fiesque" (never performed); though somewhat rhapsodic, the work is effective, and met with a very warm reception.

**Lyons.**—The local conservatoire has received a new Director in the person of Augustin Savard, who won the Grand Prix de Rome in 1886, and who is the composer of some important works.

**Marseilles.**—Joel Fabre, vocalist, well known in the provinces, has succeeded Albert Vizentini as director of the Grand Théâtre.

**Brest.**—"Frela," a two-act drama by Skilmans, was very warmly received.

**Brussels.**—The "Götterdämmerung" was presented here for the first time in French, and achieved an enormous success, perhaps the greatest of any section of the "Ring." The performance lasted from six o'clock until half-past twelve, including two waits of an hour each, the latter given over to supper, during which, it is said, not a single anti-Wagnerian was to be found at the restaurants of the Opera-house. Wagner with entr'actes and supper as at Bayreuth is the present "mot d'ordre." Special praise is due to the conductor, Sylvain Dupuis, and to Mlle. Litvinne as Brünnhilde.

**Milan.**—The publisher, Edoardo Sonzogno, is offering a prize of about £2,000 sterling, besides full author's rights, for the best one-act opera, either serious or comic, without change of scene. The competition is open to all nationalities, and MSS. must be sent in not later than January 31st, 1903.—It is feared that by an extraordinary plebiscite, refusing subvention, the Scala will have to be closed.

**Stockholm.**—Gaston Borch's new "Suite Norvégienne," Op. 22, noticed in our December number, was performed at the "Bérns' Salonger" under the direction of August Meissner on Tuesday, December 17th.

**New York.**—On December 2nd Kubelik made his first appearance before an American audience at Carnegie Hall, which was crowded.

**Pittsburg, U.S.A.**—Mr. Edwin Lemare has been elected successor of Mr. Frederick Archer as organist of Carnegie Hall. He will hold the appointment for five years from March 1st. Immediately after the death of his predecessor Mr. Lemare gave a recital, when a committee consisting of three of the most prominent organists of the city unanimously recommended his election.

#### OBITUARY.

**HENRI FOUILLEUR**, well-known French critic, one of the most eminent journalists of the day.—**EDWIN BARNES**, organist of Holy Trinity Church, Paddington, and for forty-five years musical professor at the Institute for the Blind at St. John's Wood, London.—**GEORGE PARADES**, the well-known Russian impresario, died at Moscow.—**STELLA BONHEUR**, vocalist, died at Rome.—**ADOLP MÜLLER**, of Vienna, composer of operas and operettas, born 1839.—**JOHN GEORGE PATEY**, actor and vocalist, the husband of the late contralto, Madame Patey, aged 66.—**MME. DU WAST-DUPREZ**, grand-daughter of the celebrated Duprez, and herself a distinguished Parisian vocalist and teacher, aged 48.—**ORONZIO MARIO SCARANO**, born at Mottola, composer of operas, aged 56.—**FILIPPO MARCHETTI**, composer of operas, of which the most successful were "Romeo e Giulietta," 1865, and "Buy Blas," 1869; president for twenty years of the St. Cecilia Academy of Rome; aged 66.

## FACTS AND FANCIES.

It is announced that his Majesty the King will attend the concert of the British Amateur Orchestral Society on February 5th. Why should not Weber's "Jubilee" Overture, which ends with "God Save the King," figure in the programme?

His Royal Highness the Prince of Wales succeeds his Majesty as President of the Royal College of Music.

Professor Herr Ernst Pauer and his wife will celebrate their golden wedding on the 1st of September next—a day which will certainly not be forgotten by many former pupils of Herr Pauer, and by their many friends. It is now over fifty years since the Professor first made his successful *début* in London as a pianist.

The excellent pianist, Fr. Ilona Eibenschütz, is about to be married to Herr Karl Derenburg, a German musician resident in London. The many admirers of her talent will be sorry to hear that after farewell concerts in Vienna and London, she will only be heard occasionally at concerts for charitable purposes.

Mr. George Henschel has retired from public life, a step on which he had already decided before his recent sad bereavement.

Mr. S. Ernest Palmer, of Grosvenor Crescent, London, has made a gift of £3,000 to the Royal College of Music, for the purpose of founding a scholarship for the benefit of natives of the county of Berkshire, or residents there of not less than five years' standing. The scholarship will provide free musical education at the college, and a sum of £52 10s. per annum for maintenance.

A handsomely got-up monograph published by the "Prinzregenten" Theatre Anglo-American Publishing Bureau, gives the history of the rise and progress of the famous Munich theatre, built on the Bayreuth model. The story is told by Alexander Braun, the illustrations and sketches are by J. Hasendorf; and there are also numerous portraits and views. The booklet is Bödeker-like in its completeness.

The Agent General for South Australia has received a message from his Government announcing that Dr. Ennis, of Sydney, has been appointed to the Elder Professorship of Music, etc., at the University of Adelaide.

By way of preparation for the "Ladies' Night" of the Bristol Madrigal Society on the 9th ult., an interesting article, "Folk-Music of the Olden Times," appeared in the "Bristol Times and Mirror," December 30th, 1901.

The fore-mentioned prize, together with the Freedom of the City, which was offered by the Company of Musicians for the best Coronation March for orchestra, has been won by Mr. Percy Godfrey, Mus. Bac. Dun., and Associate of the Royal College of Music. He studied under Sir George Macfarren and Dr. Prout. Mr. Godfrey recently won the prize offered by Mr. Lesley Alexander for a pianoforte Quintet.

The third of the four Historical Concerts in the Edinburgh University Music Class Room was held on the 22nd ult. The programme illustrated "Italian Comic Opera in the 18th Century, from Pergolese to Cimarosa," with, as usual, preparatory remarks by Professor Niecks.

The Tonkünstler Society of New York gave a concert in memoriam Josef Rheinberger on the 14th ult. The

programme included the pianoforte Quartet in  $\text{A}$  flat, Op. 38, and the pianoforte Quintet in  $\text{C}$ , Op. 114.

Among the legacies bequeathed by the Paris banker, Ernest Lamy, to the five benevolent societies founded by Baron Taylor, is a sum of 25,000 francs for musicians.

A special jubilee number of "Der Klavier-Lehrer" was issued on January 1st. It contains a group of portraits of the principal contributors past and present; among them are those of two ladies, Anna Morsch, the present able lady editor, and Olga Stieglitz, and one of Emil Breslau, the late editor.

An article signed F. Fontana, in the "Gazzetta Musicale" of December 5th, gives an interesting account of a visit paid a few months ago by the writer to the courteous Carrara family at the Villa di Sant' Agata. There, on the inside of a case containing many documents in Verdi's own handwriting, he saw an index of the arguments of plays which had taken the composer's fancy as subjects for opera. Here is part of the list:—"Re Lear," "Amleto," "Tempesta," "Caino" (Byron), "Roi s'amuse" (V. Hugo), "Avola" (Grillparzer), "Kean" (Dumas), "Fedra" (Euripide—Racine), "Ad oltraggio segreto vendetta" (Calderon), "Attala" (Chateaubriand), and "Marion Delorme," "Ruy Blas," and "Elnava" (V. Hugo).

Meiss. Breitkopf and Härtel are about to undertake the first complete edition of the works of Thomas Ludovicus de Victoria, whom Dr. Riemann describes as "one of the most distinguished representatives of the Palestrina style." There will be eight volumes, and the last will include a biography of the Spanish master, also a general bibliography.

William Mason, the well-known American pianist and teacher, has just published "Memories of a Musical Life," and the memories of an able musician who was a pupil of Moscheles and Liszt, and of Moritz Hauptmann and E. F. Richter, cannot fail to be interesting.

In commemoration of the 110th anniversary of the death of Mozart, the December number of "The Etude" (published by T. Presser, Philadelphia, Pa.) was mostly devoted to that great master. In addition to a brief record of his life, there are short essays (signed) on his art-work, his influence on musical history, literature connected with him, etc., etc., also a brief biographical sketch by Catherine Gould, "13 years old." There are also some interesting illustrations. There is one thing we miss: a description of the "Mozarteum" at Salzburg, of which, by the way, an account has recently been given in a German paper.

Fräulein Magda Dvorák made her first public appearance as a vocalist at the Festival recently given at Prague to commemorate the 60th anniversary of the birth of her father, the gifted composer.

The first part of Dr. Hugo Riemann's Dictionary of Music, translated into Russian, has been issued by the Jürgenson firm at Moscow. This Dictionary has already appeared in English and French, besides the original language, German.

## NOTICE TO LONDON AND PROVINCIAL SOCIETIES.

CONCERT givers are requested to forward prospectuses, programmes, etc., not later than the 15th of each month, so as to ensure early notice of events of interest and importance.

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